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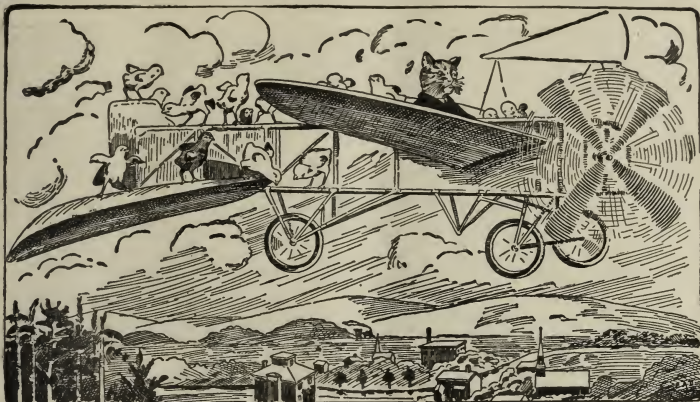
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SEASON OF 1909-1910

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Lessees and Managers

CHARLES J. RICH - - Resident Manager

## EXECUTIVE STAFF

Stage Manager.....H. Johnson  
 Electrician.....Edward M. Barry  
 Properties.....Antonio Servitelli  
 Musical Director.....William H. Capron  
 Treasurer.....V. T. Featherston  
 Ticket Agent.....Harvey T. Clark  
 Orchestra Doorman.....Frank W. Clark  
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Orchestra Stalls (first 13 rows) .....	2.00
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First Balcony (first row).....	1.50
First Balcony (next 2 rows).....	1.00
First Balcony Centre, (4 rows).....	1.00
First Balcony Centre (next 3 rows).....	.75
First Balcony Centre (3 rear rows) .....	.50
First Balcony, Sides.....	.75
Second Balcony .....	.50
Orchestra Boxes, 12.00 Balcony Boxes.....	10.00
Second Bal. Boxes 5.00 Loges.....	4.00

Children under three years of age not admitted

Tickets for this Theatre may be ordered by Telephone—Oxford 131—or Mail or Telegraph, and will be held twenty-four hours, except when ordered on the day of the performance for which they are to be used, when they will be held until 12.30 P. M. for matinees, and until 7 P. M. for evenings. Tickets ordered and paid for by mail will be held until called for.

Remittances should be made payable to Charles Frohman, Rich and Harris.

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Parties finding lost articles in any portion of the Theatre will please leave them at the Ticket Office. The Management will not be responsible for articles placed under the seats.

A FREE CHECK ROOM is provided in the Ladies' Drawing Room on the orchestra floor for Checking Cloaks, Coats and Umbrellas at the owner's risk. Patrons are requested to report to the Business Manager any acceptance of fees or suggestions that fees are desired by any one employed in the Theatre.

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Daughter—Just when you got home from the club, mother returned from her card party, and Susan came back from her night out.



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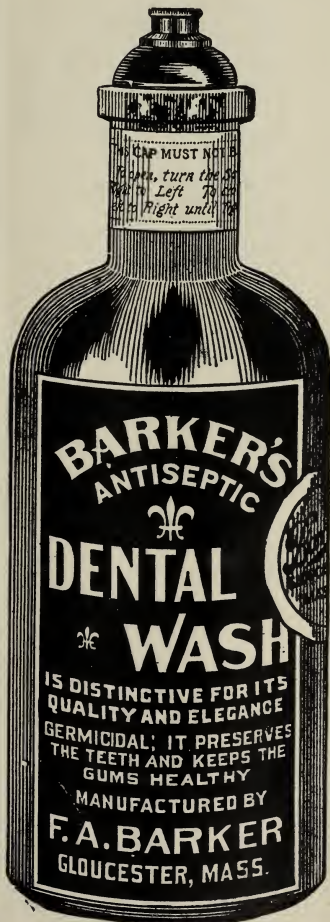
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First Comedian—What's the difference between a clock and a business firm?

Second Comedian—Give it up!

First Comedian—When you wind them up the clock goes, but the firm stops.

Stella. There's is to be a bridge across the Hudson.

Bella. Who is going.

Geraldine. Did you ask pa for my hand?

Gerald. Yes.

Geraldine. What did he say.

Gerald. He refused to unhand you.

"How is your rich uncle, Tommy?"

"Very ill; I'm afraid he won't last long."

"Then you can lend me that ten dollars I asked you for last week."

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1909 -- 1910

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A stirring patriotic tragedy

*By Paul Mariett, '11*

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A rollicking farce of modern life

*By Hermann Hagedorn, '07*

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A drama of sentiment and romance of the South  
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*By David Carb, '09*

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A powerful emotional drama

*By Thatcher H. Guild, 2G*

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# Announcement

The Harvard Dramatic Club takes pleasure in announcing the program of one-act plays for its fourth production, selected by its Graduate Committee from some thirty dramatic manuscripts which were placed at its disposal for its second spring season. The plays were judged for their technical excellence, the acting material provided in them, and the unity and dramatic harmony of the program they would afford. The production, directed by Mr. Frank Reicher of New York City, will be as perfect as the united endeavors of the Club and its supporters can render it. It is hoped that all those who are interested in serious college drama and playwriting, and in the present dramatic movement both abroad and within the University, or who believe in the ideals set by the Dramatic Club, as well as those who take pleasure in painstaking, skillful amateur dramatic work, will support the Club by their patronage.



## The Harvard Dramatic Club

The Harvard Dramatic Club exists to promote the best interests of the drama in the University, by the presentation of original plays by undergraduates or recent graduates. In this it holds a unique and important position among college dramatic clubs. Its productions are staged by professional stage-managers of skill and reputation, its female roles are taken by amateur actresses of experience and talent, and the male members of its casts are drawn from the most competent actors in the University, competitively selected.

The productions of the Club have met with remarkable appreciation and success. In December, 1908, "The Promised Land," by Allan Davis, '07, was presented under the direction of Mr. Wilfrid North, who also coached the four one-act plays offered in May, 1909: "The Heart of an Irishman," by Leonard Hatch, '05; "The Horse Thieves," by Hermann Hagedorn, '07; "Death and the Dicers," by F. Schenck, '09, and "Five in the Morning," also by Hermann Hagedorn, '07. In December, 1909, the Club gave a noteworthy production of "The Scarecrow," by Percy MacKaye, '97, soon to be given in New York. This play was staged by Mr. George H. Trader.

Tickets, at \$1.50 and \$1.00, may be secured on application to S. Underwood, Westmorley 106, Cambridge.



# HOLLIS ST. THEATRE

Next Attraction

## FRITZI SCHEFF IN "THE PRIMA DONNA"

No prima donna comes to Boston in the course of a season possessing greater personal popularity than Fritzi Scheff, the vivacious star from grand opera circles who made such a positive sensation when she left the ranks of the Metropolitan Opera House in New York to head her own company in the field of comic opera under the direction of Charles B. Dillingham. Boston was one of the first to give her loyal support, and each returning visit has been marked by a demonstration of popularity that has established her as one of the greatest favorites of the Boston season. Society, musical and artistic circles have all hailed her as the leader in a sphere all her own, a singer without a rival, a comedienne to the utmost versatility, and for that reason her return is invariably awaited with the keenest anticipation. No announcement could be more welcome than the one to the effect that she will be at the Hollis Street Theatre on Monday, April 11, returning with "The Prima Donna" which is so well remembered for the triumph which it won last season. It is the work of Henry Blossom and Victor Herbert, who fitted Mme. Scheff's talents to so great perfection when they wrote "Mlle. Modiste" for her, and in this later work they have surpassed themselves. The plot is romantic and dramatic at the same time, and the musical features are so attractive that the piece has been the talk of the whole country in the journey to the Pacific Coast and back which Mme. Scheff has made since she was last seen in Boston. Mr. Dillingham will give the work here in most elaborate fashion with spectacular settings, rich costuming and a company of more than one hundred persons, foremost among the principals being: John E. Hazzard, Vernon Davidson, William K. Harcourt, Herbert Ayling, Martin Haydon, Anna Pelham, Tillie Salinger, Grace Delmar, Maxine Verande, La Noveta, Katherine Stewart, Helen Wilton and many others. The orchestra will be largely augmented for the engagement here.

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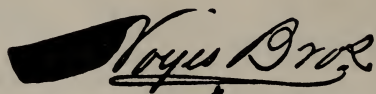
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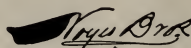


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SUCCESS (MADE IN AMERICA)

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## Prima Donna

By Henry Blossom and Victor Herbert

Company of 100

Augmented Orchestra

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CHARLES FROHMAN, RICH &amp; HARRIS

Lessees and Managers

CHARLES J. RICH

Resident Manager

WEEK OF APRIL 4, 1910

Evenings at 8.15

Matinees Wednesday and Saturday at 2.15

BEGINNING MONDAY, APRIL 4, 1910

LAST WEEK

CHARLES FROHMAN

Presents

## BILLIE BURKE

IN A COMEDY IN THREE ACTS, ENTITLED

### MRS. DOT

By W. SOMERSET MAUGHAM

Author of "Jack Straw," "Lady Frederick," "Penelope," etc.

---

MRS. WORTHLEY, "MRS DOT".....	BILLIE BURKE
FREDDIE PERKINS, her cousin and secretary.....	BASIL HALLAM
MISS ELIZA MACGREGOR, her aunt.....	KATE MEEK
GERALD HALSTANE.....	JULIAN L'ESTRANGE
JAMES BLENKINSOP.....	FRED KERR
LADY SELLENGER.....	ANNIE ESMOND
NELLIE SELLENGER, her daughter.....	ANN MEREDITH
CHARLES, Gerald's servant.....	A. LIONEL HOGARTH
MR. WRIGHT, a tailor.....	CLEMENT J. WEDGEWOOD
MR. RIXON, Gerald's solicitor.....	ERNEST COSSART
GEORGE, Blenkinsop's man.....	P. E. McCOY
FARREN, Mrs. Worthley's maid.....	JEAN GALBRAITH

---

(Program continued on Page 19)



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and with them  
the menu.

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delicious things  
are on the way-some  
are here already. But  
always you will find  
the best here.

"Open until Midnight"



*(Program continued from Page 17)***SYNOPSIS OF SCENES**

ACT I.—Gerald Halstane's flat in London.

ACTS II. and III.—Mrs. Worthley's villa, on the River Thames.

PRODUCED UNDER THE STAGE DIRECTION OF WILLIAM SEYMOUR.

**FOR CHARLES FROHMAN**

Acting Manager.....Victor E. de Kiraly  
 Advance Manager.....Francis E. Reid  
 Stage Manager.....E. L. Duane

THE HOLLIS ST. THEATRE ORCHESTRA UNDER THE DIRECTION OF MR. WILLIAM  
 H. CAPRON WILL PLAY THE FOLLOWING SELECTIONS:

Overture—Isabella.....Suppe  
 Selection from The Dollar Princess.....Fall  
 Waltz—Les Deux Marthe.....Ewers  
 Idyl—Softly! Unawares!.....Lincke  
 Finale—Celebration March.....Hosmer

**TO LADY PATRONS.**—The established rule at the Hollis St. Theatre requiring ladies to remove their hats, bonnets or other head-dress while witnessing the performance applies to all parts of the auditorium, including the boxes and loges. It is essential to the comfort and convenience of our patrons in general that this rule be strictly enforced.

Ladies who are unwilling or unable to conform to the rule are earnestly requested to leave the theatre without delay, and to receive the price of their tickets at the box office.

The Steinway, Weber, Hume and Jewett Pianos used at this Theatre exclusively are furnished by M. Steinert & Sons Co., Steinert Hall, Boylston St., cor. Carver St.

Stage Curtains, Draperies and Upholsterings from Z. Mode, 97 Summer Street.

The Rugs and Draperies used for Stage Decorations supplied by the Shawmut Furniture Co. 269 Tremont Street, Opp. Hollis.

The Modern Furniture used for Stage Decorations supplied from the celebrated warerooms of Charles E. Osgood Co., 744-756 Washington Street, Boston.

The Electric Light Fixtures for this Theatre and stage settings furnished by McKenney & Waterbury, 181 Franklin St., cor. Congress St.

The Clocks and Candelabra used in this Theatre are furnished by Nelson H. Brown, 70 Franklin Street.

The Silverware used in this Theatre furnished by E. H. Woodman, 352 Washington St.

Perfect Sanitary Conditions are maintained in this Theatre by use of Chloro-Naptholeum and the Automatic Appliances of the West Disinfecting Company, Boston, Mass.

The Mason & Hamlin Organs used exclusively at this Theatre furnished by the Mason & Hamlin Co., 492 Boylston St.

China and Glassware used in this Theatre furnished by M. P. White, 153 Eliot St.

The Willow and Rattan Furniture used on the Stage furnished by the Bailie Basket Co., 82 Sudbury Street.

Palms used on stage furnished by Boston Decorative Plant Co., 65-69 Summer Street.

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"Bless my soul! yes, my lad!"

"Well lend it me!"

"I was always interested in airships and flying machines, so I bought a theatre."

"Why did you do that?"

"A theatre has wings and flies."

Pat. "Oill tell yez, Moike, phat we want in politics is good min."

Mike. "Yis, an' begorra we want 'em bad."

Stella. How can a man get into society?

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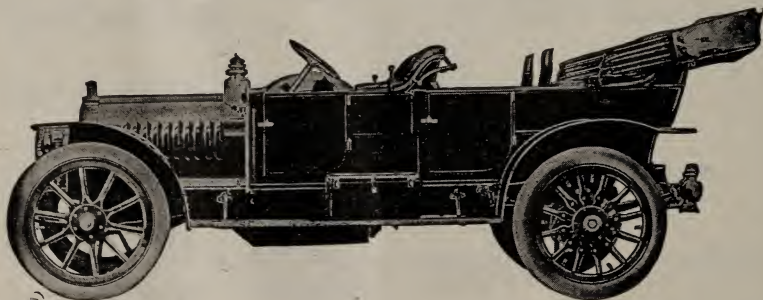
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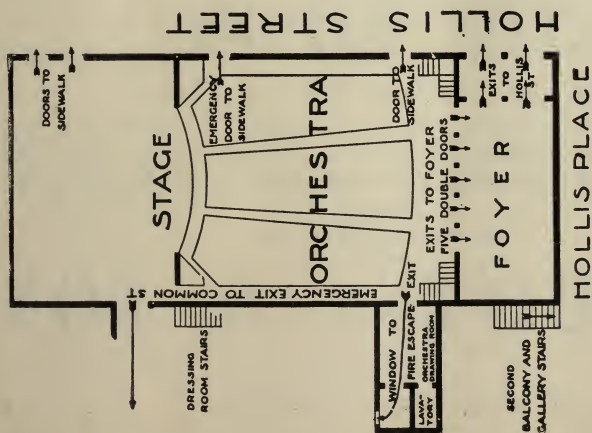
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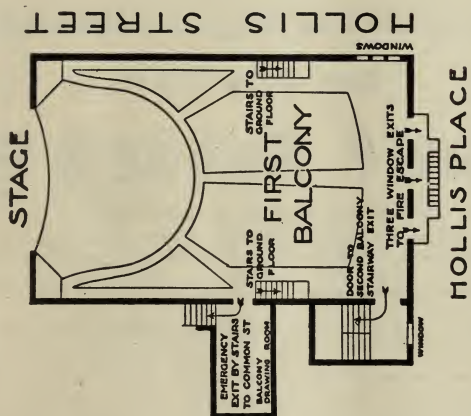
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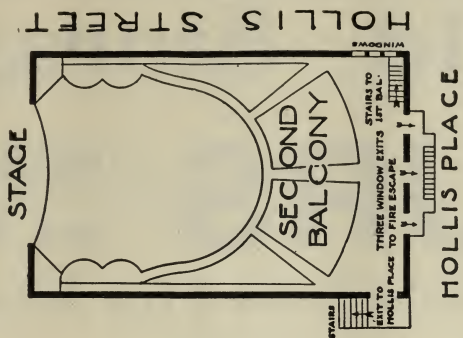




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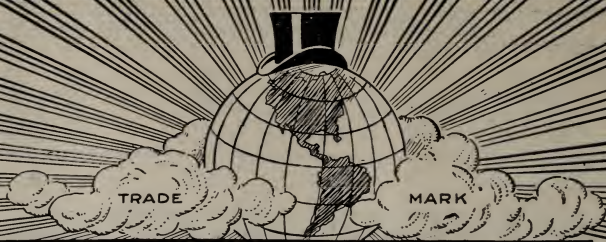
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Mott. Any joke that makes you mad  
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Wife. I've got to talk so you can un-  
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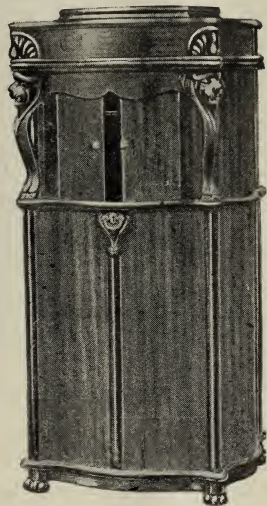
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Hicks. Gabbleigh seems to me a man of the smallest calibre.

Wicks. Can't say much about his alibre, but he's the deuce of a bore.

Scott. Women lack discrimination.

Mott. I don't know. They can tell a good secret when they hear one.

"A fair exchange is no robbery." If it's an exchange of hard cash for bitter experience, we are very apt to think it is.

Isaac (who has just recovered from typhoid).— Doctor, you have charged me for four weeks' calls; I vill pay for only three weeks!

Doctor.—But I called on you every day for four weeks, Mr. Isaac!

Isaac—Vell, dere vas one week I vas delirious and I didn't see you come in!

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*Edwards.*

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